

-GUIDA ARMONICA-

O

DIZIONARIO ARMONICO.

A ^{being} Sure Guide

TO

HARMONY AND MODULATION.

In which are Exhibited

The Various COMBINATIONS of SOUNDS, Consonant,
and Dissonant, PROGRESSIONS of HARMONY;
LIGATURES and CADENCES, Real and Deceptive.

By

F. GEMINIANI.

OPERA X.

Artem alii insubant multis Ambagibus Artem
Absque labore Artis, Geminiane doceas

Musicae

L O T D O A

Printed for the Author, by John Johnson, in Chancery-Lane.
Where may be had all the Author's Works.

T H E P R E F A C E.

MODULATION is universally acknowledged to be one of the most important Branches of the Science of Musick, and to which it owes some of its greatest Beauties and principal Powers; and yet no Branch of that Science hath been more neglected. So that in the many Volumes which have been written upon the Subject of Musick, very little hath been said of Modulation; while Matters very well known, and of much less Importance have been largely insisted on.

The ancient Composers however, perfectly understood the Art of Modulation, as is evident from their Works: But it must be confessed, that Method of modulating was not altogether proper for Instrumental Musick.

B. Lulli, A. Corelli, and J. Bachmann, were the first Improvers of Instrumental Musick, and had Genius and natural Abilities sufficient to draw from the Ancients, such a Variety of Modulation, as they judged sufficient to render their Compositions delightful and harmonious. But they are greatly mistaken who imagine that the vast Formations of natural Harmony can be established upon the narrow and confined Modulation of those Authors. If those Authors had introduced more of the Substance of the ancient Modulation into their Compositions, they would have had greater Variety in them, and consequently would have been more entertaining.

The Rules for Modulation, which have been received by many within these Forty Years, are extremely short and defective; and, by leaving out the greatest Part of the Science, have reduced it within the narrowest Limits, and rendered it poor, jejune, and Bauld, to the last Degree. It will not be expected that I should here enter into a formal Proof of this Assertion; were it necessary, I might refer, for Proof, to a Multitude of Compositions, which have appeared in different Parts of *Europe*, within these Forty Years, and which, though composed by different Persons, yet in Point of Modulation, are all exactly alike. But I shall only observe, that although there is not an ordinary Performer upon any Instrument, in any Part of *Europe*, who does not think his having composed Sonatas, Concertos, Cantatas, &c. Yet there are but few modern Composers, even of a much higher Class, who can be truly said to have professed any thing new with respect to Melody, Harmony, and Modulation. What can this be owing to, but imperfect and defective Rules? Which instead of guiding the Students of Harmony, mislead them; instead of assisting, improving, and exalting natural Genius, confine and deject it.

These

High Consideration, and the Advantage I conceived a more just and exact Explication of Modulation, would be to the Science of Musick, induced me to compile the following Work, a Work of no small Difficulty, the Labour of many Years, and not a few of them almost wholly spent therein. I have the Satisfaction however to think my Time well spent and my Labour well rewarded, I am persuaded this Work will be of the greatest Use to the Students of Harmony, by enlarging their Ideas, and giving them just and complete Notions of Harmony and Modulation. I mean such of them as will not be wanting to themselves, but by a diligent Study and Application, endeavour to lay up in their Memoirs the Substance thereof. But as Memory cannot always be dependant upon, the Work is so disposed, that the Student, whenever he has any Doubts or Difficulties in composing, with Respect to Modulation or Harmony, may recur to it as a Dictionary.

I do not pretend that every thing which regards the general Combination of Sounds, and Modulation are contained in this Book. I declare that the Composition of the Tonic Major, and the Modulation by the Scale ascending and descending, and by Limitation are not contained therein. These I intend to print in a short Time, by Way of Supplement thereto, if my Health permit.

Directions for the Use of this Book.

WHEN you have written the Mark of the *Claf* C , and the Mark of the *Time* T , and chosen indifferently any one of the first Notes represented in the Beginning of the first Page, and written the same down, and the Figures over it, if any, You are to observe the Number under that Note, and turn to the Page marked with the same Number; then you will find several Passages beginning with the same Note, and with the same Figures over it, or without Figures over it, if there be no Figures over the Note you have chosen; choose any one of these Passages, and write it down with the Figures exactly, except the first Note, which must be omitted, being already written. When you have written one of these Passages, observe the Number at the End of it, and turn to the Page marked with the same Number; there you will find several Passages beginning with the same Note with which the last Passage you have written down ends, and with the same Figures over it, or without Figures over it, if there be no Figures over the last Note of the Passage you have written down; choose any one of these Passages, and write it down as before, omitting the first Note. And thus proceed from Passage to Passage to what Length you please, always finishing with a Passage marked C being a final Cadence, for the other Mark C signifies an indefinite Cadence, or Cadence of Suspension. But it is to be understood, that this Mark C does not mean that you must necessarily end whenever you choose a Passage marked with it, for you may still proceed, but then if you find No. 22 at the End of the final Cadence, it will be best to go on with some one of the Passages in the two last Lines of Page 22.

When you have proceeded as far as you please, you will find several Notes without any Perpendicular Lines (called Bars) between them. You must then add as many perpendicular Lines, that there may be one Note without a Tail (called a Semibreve) or two Notes with Tails (called Minims) between every two perpendicular Lines; so that where there are two Notes without Tails together, and no perpendicular Line between them, you may either add Tails to those Notes, or draw a perpendicular Line between them. After this if you find a little circular Line cross any Bar or perpendicular Line (called by Musicians a Ligature) you must take Care that the Note which precedes the Bar, or perpendicular line, may be either of greater or equal Duration with the Note following the Bar or Line, and never of less. A Note without a Tail (called a Semibreve) is of double the Duration of a Note with a Tail, called a Minim.

By observing the foregoing Directions it is impossible for the most ignorant to err. But the good Effect of the Melody and Harmony will be greater or less, according to the Choice of the Passages.

N. B. Great Care must be taken to write the Figures over the several Passages, with the utmost Exactness.

The Letters *C*, *T*, *Pr*, and *P*, over and under the Staff, in the Beginning of the first Page, are of no Importance. The Letter *C* means *Claf*, *T*, *Time*, *Pr*, *Principal*, and *P*, *Page*.

Handwritten musical notation on the left page, featuring 10 staves of music. Each staff contains a sequence of notes and rests, with numbers written below the staves indicating measures or fingerings. The notation is dense and includes various musical symbols such as clefs, notes, and rests.

Staff 1: 18, 28, 7, 18, 27, 4

Staff 2: 7, 6, 25, 24, 8, 12

Staff 3: 24, 33, 14, 8, 3, 22

Staff 4: 8, 16, 17, 20, 14, 7

Staff 5: 7, 7, 13, 28, 8, 8

Staff 6: 8, 17, 4, 23, 16, 6

Staff 7: 28, 13, 17, 3, 4, 14

Staff 8: 28, 18, 12, 23, 18, 13

Staff 9: 7, 29, 17, 13, 3

Staff 10: 23, 29, 25, 7, 13, 6

Handwritten musical notation on the right page, featuring 10 staves of music. Each staff contains a sequence of notes and rests, with numbers written below the staves indicating measures or fingerings. The notation is dense and includes various musical symbols such as clefs, notes, and rests.

Staff 1: 18, 24, 18, 18, 34, 17

Staff 2: 8, 13, 27, 10, 6, 11

Staff 3: 8, 32, 10, 29, 7, 26

Staff 4: 18, 32, 23, 16, 20, 23

Staff 5: 22, 16, 12, 7, 22, 20

Staff 6: 18, 23, 28, 14, 25, 1

Staff 7: 18, 14, 24, 24, 7, 13

Staff 8: 8, 12, 10, 29, 8, 18

Staff 9: 13, 14, 4, 29, 18, 17

Staff 10: 26, 10, 10, 7, 10, 10

This image shows a page from a handwritten musical manuscript, likely a guitar tablature. The page contains 48 staves of music, arranged in a 6x8 grid. Each staff is numbered from 1 to 48, starting from the top left and proceeding row by row. The notation includes various musical symbols such as notes, rests, and fingerings, which are characteristic of guitar tablature. The handwriting is in ink on aged paper, and the overall layout is organized and systematic.

Handwritten musical notation on the left page, featuring 10 staves of music. Each staff contains a sequence of notes and rests, with some notes marked with numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The notation is written in a cursive style, typical of early manuscript notation.

Handwritten musical notation on the right page, featuring 10 staves of music. Each staff contains a sequence of notes and rests, with some notes marked with numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The notation is written in a cursive style, typical of early manuscript notation.

Handwritten musical notation on the left page, featuring various musical staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, and various note values (quarter, eighth, sixteenth notes). The page is numbered 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Handwritten musical notation on the right page, featuring various musical staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, and various note values (quarter, eighth, sixteenth notes). The page is numbered 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200.

Handwritten musical notation on the left page, featuring a single staff with various notes, rests, and accidentals. The notation is dense and includes many accidentals (sharps, flats, naturals) and some unusual symbols like 'X' and 'b'. The page is numbered 11 in the top left corner.

Handwritten musical notation on the right page, featuring a single staff with various notes, rests, and accidentals. The notation is dense and includes many accidentals (sharps, flats, naturals) and some unusual symbols like 'X' and 'b'. The page is numbered 11 in the top right corner.

Handwritten musical notation on the left page, featuring a single staff with various notes, rests, and accidentals. The notation is dense and includes many accidentals (sharps, flats, naturals) and some unusual symbols like 'X' and 'b'. The page is numbered 11 in the top left corner.

Handwritten musical notation on the right page, featuring a single staff with various notes, rests, and accidentals. The notation is dense and includes many accidentals (sharps, flats, naturals) and some unusual symbols like 'X' and 'b'. The page is numbered 11 in the top right corner.

This page contains 48 numbered musical exercises for guitar, arranged in a 6x8 grid. Each exercise is written on a single staff. The notation is a shorthand style, likely from a guitar method book. The exercises are numbered 1 through 48, with some numbers appearing in the margins. The notation includes various musical symbols such as notes, rests, and dynamic markings. The exercises are arranged in a grid, with 6 rows and 8 columns. The first row contains exercises 1 through 8, the second row 9 through 16, the third row 17 through 24, the fourth row 25 through 32, the fifth row 33 through 40, and the sixth row 41 through 48. The notation is handwritten and appears to be from a personal manuscript or a working draft of a book.

Handwritten musical notation on the left page, featuring staves with notes, rests, and various musical symbols. The notation is organized into rows and columns, with measures numbered sequentially from 1 to 40. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on the right page, continuing the sequence from the left page. The notation is organized into rows and columns, with measures numbered sequentially from 41 to 80. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a page, organized in a grid of 8 rows and 6 columns. Each cell contains a musical staff with notes, rests, and other musical symbols. The notation is dense and appears to be a complex composition or exercise. The page is numbered 16 in the top left corner.

Handwritten musical notation on a page, organized in a grid of 8 rows and 6 columns. Each cell contains a musical staff with notes, rests, and other musical symbols. The notation is dense and appears to be a complex composition or exercise. The page is numbered 17 in the top right corner.

18

Handwritten musical score on the left page, featuring 12 staves of music. The notation includes various notes, rests, and fingerings. The page is numbered 18 in the top left corner.

19

Handwritten musical score on the right page, featuring 12 staves of music. The notation includes various notes, rests, and fingerings. The page is numbered 19 in the top right corner.

Handwritten musical score on the left page, featuring ten staves of music. The notation includes various notes (quarter, eighth, sixteenth), rests, and dynamic markings such as mf , f , and ff . The staves are numbered 1 through 10, and the music is written in a single system across the page.

Handwritten musical score on the right page, continuing the composition from the left page. It features ten staves of music, maintaining the same notation style with notes, rests, and dynamic markings. The staves are numbered 11 through 20, and the music is written in a single system across the page.

Handwritten musical notation on page 22, featuring 12 staves of music. The notation includes various notes, rests, and fingerings, with some measures containing multiple notes or rests. The staves are numbered 1 through 12, and the measures are numbered 1 through 31.

Handwritten musical notation on page 23, featuring 12 staves of music. The notation includes various notes, rests, and fingerings, with some measures containing multiple notes or rests. The staves are numbered 1 through 12, and the measures are numbered 1 through 31.

Handwritten musical score on the left page, featuring multiple staves of music with notes, rests, and bar lines. The score is organized into measures, with some measures containing multiple notes or rests. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. The page is numbered 24 in the top left corner.

Measures 1-10: 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Handwritten musical score on the right page, continuing the notation from the left page. The score is organized into measures, with some measures containing multiple notes or rests. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. The page is numbered 25 in the top right corner.

Measures 101-110: 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200.

Handwritten musical notation on the left page, featuring multiple staves with notes, rests, and measure numbers. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The page is numbered 10 at the top left.

Measures 1-10: 10, 11, 12, 13, 14, 15, 16, 17, 18, 19.

Measures 11-20: 20, 21, 22, 23, 24, 25, 26, 27, 28, 29.

Measures 21-30: 30, 31, 32, 33, 34, 35, 36, 37, 38, 39.

Measures 31-40: 40, 41, 42, 43, 44, 45, 46, 47, 48, 49.

Measures 41-50: 50, 51, 52, 53, 54, 55, 56, 57, 58, 59.

Measures 51-60: 60, 61, 62, 63, 64, 65, 66, 67, 68, 69.

Measures 61-70: 70, 71, 72, 73, 74, 75, 76, 77, 78, 79.

Measures 71-80: 80, 81, 82, 83, 84, 85, 86, 87, 88, 89.

Measures 81-90: 90, 91, 92, 93, 94, 95, 96, 97, 98, 99.

Measures 91-100: 100, 101, 102, 103, 104, 105, 106, 107, 108, 109.

Handwritten musical notation on the right page, continuing the sequence from the left page. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The page is numbered 11 at the top left.

Measures 11-20: 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Measures 21-30: 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Measures 31-40: 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.

Measures 41-50: 41, 42, 43, 44, 45, 46, 47, 48, 49, 50.

Measures 51-60: 51, 52, 53, 54, 55, 56, 57, 58, 59, 60.

Measures 61-70: 61, 62, 63, 64, 65, 66, 67, 68, 69, 70.

Measures 71-80: 71, 72, 73, 74, 75, 76, 77, 78, 79, 80.

Measures 81-90: 81, 82, 83, 84, 85, 86, 87, 88, 89, 90.

Measures 91-100: 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Handwritten musical notation on a single page, featuring a grid of 10 rows and 10 columns of staves. Each staff contains musical notation, including notes, rests, and bar lines. The notation is written in a cursive, handwritten style. The page is numbered 10 in the top left corner. The notation includes various musical symbols such as clefs, notes, rests, and bar lines, indicating a complex musical composition.

Handwritten musical notation on a single page, featuring a grid of 10 rows and 10 columns of staves. Each staff contains musical notation, including notes, rests, and bar lines. The notation is written in a cursive, handwritten style. The page is numbered 11 in the top right corner. The notation includes various musical symbols such as clefs, notes, rests, and bar lines, indicating a complex musical composition.

Handwritten musical notation on the left page, featuring various notes, rests, and bar lines. The notation is organized into multiple staves, with some measures containing additional markings such as "X1", "X2", "X3", "X4", "X5", "X6", "X7", "X8", "X9", "X10", "X11", "X12", "X13", "X14", "X15", "X16", "X17", "X18", "X19", "X20", "X21", "X22", "X23", "X24", "X25", "X26", "X27", "X28", "X29", "X30", "X31", "X32", "X33", "X34", "X35", "X36", "X37", "X38", "X39", "X40", "X41", "X42", "X43", "X44", "X45", "X46", "X47", "X48", "X49", "X50", "X51", "X52", "X53", "X54", "X55", "X56", "X57", "X58", "X59", "X60", "X61", "X62", "X63", "X64", "X65", "X66", "X67", "X68", "X69", "X70", "X71", "X72", "X73", "X74", "X75", "X76", "X77", "X78", "X79", "X80", "X81", "X82", "X83", "X84", "X85", "X86", "X87", "X88", "X89", "X90", "X91", "X92", "X93", "X94", "X95", "X96", "X97", "X98", "X99", "X100".

Handwritten musical notation on the right page, continuing the sequence from the left page. The notation is organized into multiple staves, with some measures containing additional markings such as "X1", "X2", "X3", "X4", "X5", "X6", "X7", "X8", "X9", "X10", "X11", "X12", "X13", "X14", "X15", "X16", "X17", "X18", "X19", "X20", "X21", "X22", "X23", "X24", "X25", "X26", "X27", "X28", "X29", "X30", "X31", "X32", "X33", "X34", "X35", "X36", "X37", "X38", "X39", "X40", "X41", "X42", "X43", "X44", "X45", "X46", "X47", "X48", "X49", "X50", "X51", "X52", "X53", "X54", "X55", "X56", "X57", "X58", "X59", "X60", "X61", "X62", "X63", "X64", "X65", "X66", "X67", "X68", "X69", "X70", "X71", "X72", "X73", "X74", "X75", "X76", "X77", "X78", "X79", "X80", "X81", "X82", "X83", "X84", "X85", "X86", "X87", "X88", "X89", "X90", "X91", "X92", "X93", "X94", "X95", "X96", "X97", "X98", "X99", "X100".

Handwritten musical notation on the left page, featuring various musical symbols, notes, and rests. The notation is organized into multiple staves, with some staves containing multiple measures. The notation includes various musical symbols, notes, and rests, and is organized into multiple staves. The notation includes various musical symbols, notes, and rests, and is organized into multiple staves.

Handwritten musical notation on the right page, featuring various musical symbols, notes, and rests. The notation is organized into multiple staves, with some staves containing multiple measures. The notation includes various musical symbols, notes, and rests, and is organized into multiple staves.

34

Handwritten musical score on 34 staves, featuring various musical notations including notes, rests, and fingerings. The score is organized into four systems of six staves each. The notation includes treble clefs, key signatures, and various musical symbols such as notes, rests, and fingerings. The staves are numbered 1 through 34.

Fine and Fine.